

AL.2.1985-222



A GUIDE FOR MAKEUP



CANADIANA

APR 11 1985



Alberta

CULTURE
Performing Arts

72415322800

THE SERIES
"BASIC GUIDES TO THEATRE"

"A GUIDE FOR MAKEUP"

was prepared for



by
Robin Carson and Stuart Carson

INTRODUCTION

This booklet is a guide to creating your own makeup.

To develop the character's voice, movement, attitudes, temperament, and not know the creative joy of discovering and entering the **physical** character — eyes, nose, hair style, lips, skin colour, eyebrows, etc. — is to lose some of the essence of the role.

One of the best ways to "get into character" before a performance, to feel the truth of the role, is to watch the growth of the physical character in the mirror as you create him/her. If that physical character is the product of your search for the **whole** character — your performance will be improved.

I. WHY STAGE MAKEUP?

1. *To restore the colour values of the normal face.* Under stage lighting, the normal colours of the face and hands are "washed out" and lifeless. Makeup restores these values and enhances them.
2. *To give the character more strength, believability and conformity with the author's and director's conceptions.* This is done by means of skillful application of painted highlights, shadows and shapes as well as changing and/or adding characteristics to the actor's normal face.
3. *To project the facial expressions by means of slight exaggeration so that they can be seen by the audience.* Because of the distance between actors and audience, the mouth, eyes, nose and other shapes of the face are lost to much of the audience. Makeup re-defines and strengthens the modelling of the face (and hands) so that the features are seen and understood from a much greater distance.
4. *To assist in the actor's search for "character".* In the exciting search for the physical appearance of the character, the actor enhances his understanding of the role. In applying the makeup he strengthens his feeling of being **in the character** before his stage entrance **as the character**.

STRAIGHT MAKEUP

Simple restorative makeup is called "straight" makeup. Not every role requires elaborate changes to the actor's face. Some roles may require no more than restoration of the actor's features. This makeup application requires a minimum of skill. It is done for the purpose of giving colour and life to the actor's face and strengthening the features (eyes, mouth, cheeks, eyebrows) which are generally lifeless and "washed out" under stage lighting.

Straight makeup is an excellent exercise for beginners because it enables them to get the feel of the materials and their application. It is also a good prelude to attempting "character" makeup or altering features to conform to those of the character being played.

With experience in the use of highlight and shadow, the actor can strengthen the modelling of his face. A straight makeup can bring out the good features (and conceal the detracting features) of an actor's appearance.

PREPARING THE FACE —————

The face should be clean and free of grease before makeup is applied. Use of cold cream may cause the makeup to become greasy under the heat of stage lighting. An astringent applied after washing will help keep the skin clean.

If the face shows sensitivity to the makeup, there are special creams available from drugstores which can be used to create a barrier between skin and makeup.

THE BASE —————

Every makeup requires a "base". The base is the underlying coat of makeup upon which you create your character. The colour must be right for your character. Colour photographs from magazines can be of help in deciding on colour for skin tones of other races, the aging face, faces of certain occupations, etc. Try to create an overall effect rather than simply duplicating the picture. For Caucasian characters, flesh tones on stage should be somewhat redder than natural skin to compensate for lighting colours and the effects of distance.

The colours used to light the stage (especially blues and greens) can have an effect on the appearance of the makeup. Consulting with the director or lighting designer can often assist in selecting the best base.

APPLYING THE BASE —————

One method of applying the base is to apply the colour from the stick directly to the palm and gripping surface of the fingers of one hand. Then rub the palms and fingers of both hands together so an even amount of colour is deposited on each hand. Gently rub the hands over the face, spreading the colour evenly.

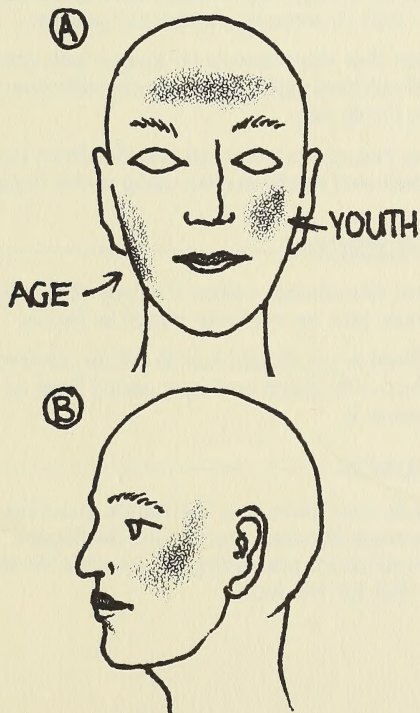
Enough base should be applied to conceal natural skin colouration, but it should not feel greasy or oily under the fingertips. The base should also cover all exposed skin and should extend below the costume neckline and above the costume cuffline when the arms are extended.

Be sure to cover eyelids, bottom and corners of the nose, lips, under the chin and jaws, the neck, and both in and behind the ears. The base should be applied a very slight distance away from the hairline and then blended into the hairline. Sometimes it is desirable to do the hair part line and **always** any bald area. Blend off any dark or light streaks to ensure the colour is evenly applied.

ROUGE

Apply rouge over the cheekbone (**Fig. 1**) and blend it off on all sides so no "line" or edge is visible. The rouge can be applied lower on the cheek to indicate age. Males should use a brick red colour.

FIG. 1



Females should use a slightly redder colour for a non-cosmetic look. For a cosmetic look, the actress needs a shade suitable to her eyeshadow and costume.

A small amount of rouge colour blended into the chin and forehead tends to "brighten" the makeup.

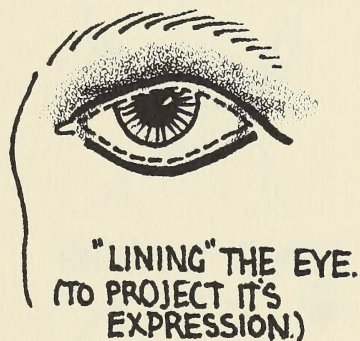
LIPS

Apply cheek rouge colour to the lips following the natural lip line.

EYESHADOW

Apply eyeshadow along the edge of the top eyelid (**Fig. 2**) and blend it off up to the eyebrow where the colour should be lightest. It should be darkest at eyelashes. Males should use a brown shade No. 7.

FIG. 2



Females can use a brown shade No. 7 for a natural look. For a cosmetic look, females can use blue, purple, mauve or a shade suitable to the costume.

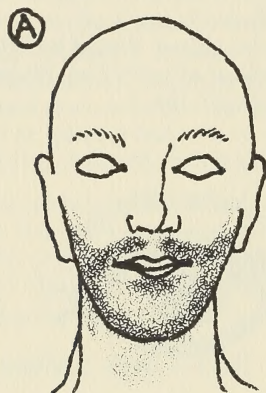
EYELINE

Eyeliner is applied to project the expression of the eye (**Fig. 2**). Use a very dark brown and apply with an eyeliner brush.

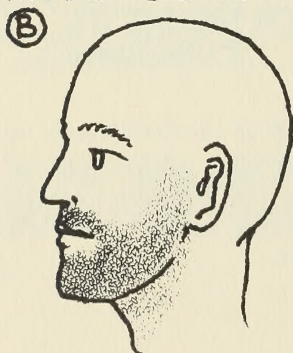
BEARDLINE

Males should blend a **small** amount of dark blue into the base colour as indicated in **Figure 3**. Be careful! Too much will give a "tramp" effect!

FIG. 3



BEARD SHADOW



No colour is applied under the outer third of each side of the lower lip as no hair grows there.

POWDERING

All made-up areas (including hands) should be powdered to "set" the makeup so it will not smear or be greasy. Take a **velour** or cloth puff and press it into the powder then gently but firmly **press** (not **pat**) it into the makeup — progressing over the made-up area. When the powder in the puff is used up, re-load and continue the process until the entire made-up area is heavy with powder.

After shaking all excess powder out, use the puff to gently remove surplus powder from the face. Repeat this process until all surplus powder is removed. Finally, use a damp tissue or cloth to remove any excess powder.

Note that the makeup no longer feels greasy. It should feel much more comfortable now that it is firmly set.

You can remove excess powder from eyelashes and eyebrows by using moist fingers.

EYEBROWS

After powdering, colour the hair of the eyebrows with an eyebrow pencil or brush.

If there is insufficient hair to colour, restore the effect with sharp eyebrow pencil lines as in **Figure 2**.

HANDS

Apply base colour to the hands ensuring coverage between and around the fingers. The technique for powdering the hands is the same as that for the face.

CLEANING UP —————

After all makeup is finished and **before** going on stage, clean the hands by rubbing the inner or "palm side" of the hands and fingers very firmly on a paper towel placed between the flattened hands. This will ensure no makeup will show on other actors' costumes if you should touch or grasp them.

Briskly rub the area where collar and cuffs contact your makeup to remove excess makeup. This ensures a minimum soiling of your own costume.

Clean makeup off and from under fingernails.

The above "base" or foundation application and clean-up procedures apply to **all stage makeups** whether straight or complicated.

MAKEUP REMOVAL —————

Take a small amount of removing cream and **gently** massage the face for a minute or two until all makeup has been loosened. Clean the face with a tissue or cotton ball. Then wash the face thoroughly and **gently** with your favourite soap and water. Many actors like to use a washcloth for washing.

NOTES —————

CHARACTER MAKEUP

The **actor** may have a handsome face with very smooth contours: full, well-defined lips, thin eyebrows, small eyes and a pleasant expression.

The **character to be played** might be more believable if the cheek bones were more prominent and the modelling of the face much stronger than the actor's with thinner lips, heavier eyebrows, larger eyes, mouth turned down at the corners and the addition of a moustache.

All of these changes can be made in the actor's own face by the skillful use of stage makeup. Almost anything is possible!

PLANNING THE MAKEUP

For actors or members of a makeup crew, planning the makeup should start when rehearsals start. Don't wait until dress rehearsals or Opening Night!

SOURCES OF IDEAS

1. THE PLAY

Read the play to answer these questions:

- a) What does my character say about himself?
- b) What do other characters say about my character?
- c) What does the author say about my character?
- d) What does the play suggest about my character?

2. THE DIRECTOR

Ask the director of the play if he has any specific ideas about the physical appearance or makeup of your character. Consult with him about your ideas — several weeks before Opening Night.

3. SCRAPBOOK

Take ideas for the character's appearance from photos in magazines or newspapers, snapshots, or your own rough sketches.

A ready reference for future makeups can be made by pasting these pictures into a looseleaf scrapbook. Indexing according to age, race, sex, parts of the face (noses, eyes, beards, etc.) makes a morgue book which many actors find valuable in makeup planning.

4. PHYSIOGNOMY

Physiognomy is the expression of inner character on the face. We often think a person with thin lips, turned down at the corners, must be evil. Heavy, dark overhanging eyebrows indicate a threatening or angry person. A stingy or suspicious person has small eyes and a dangerous person has a low overhanging brow.

The list of stereotypes is endless. Often there is no foundation for these beliefs, but we do judge people we don't know by their "looks". It is helpful in stage makeup to take advantage of this tendency and incorporate the ideas into the makeup for some roles.

5. YOUR OWN PHOTO

Many actors find inexpensive 5" x 7" black and white photos of their own face a great help in planning makeup. Front and profile views should be taken of the relaxed face with good contrast between the shadow and highlight areas. Pull back the hair from the face to show the entire forehead and have the photo include the area from the top of the head to the bottom of the exposed collarbone.

To use the photos, clip a sheet of good quality tracing paper over them, and, with a soft pencil, outline the face and shade in your ideas (lines, hollows, wrinkles, beard, etc.). Colour shadow and highlight areas. Nose putty and crepe hair treatment can be charted on tracing paper as well.

Once the makeup plan is decided upon, it should be tried on your face. At this time, any ideas which, in practice, prove unsuitable or impractical can be changed or discarded.

After trying the makeup, record the idea on a chart. See **Appendix C** for an example of a Makeup Chart.

FACIAL STRUCTURE

For effective character makeup one should know the human face's hollows, prominences and proportions. **An actor should know his own facial characteristics and proportions completely.** With this knowledge he/she can decide what changes are desirable for a particular role and which are **possible** on his/her particular face.

There are limits to the extent of change which can be achieved with standard makeup materials such as greasepaint, crepe hair and nose putty. A very long, thin face cannot be changed to appear very round and fat. It can, however, be made to appear **wider** than it really is. A round-cheeked face is difficult if not impossible to change to appear hollow-cheeked.

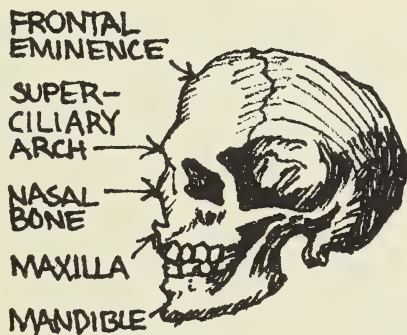
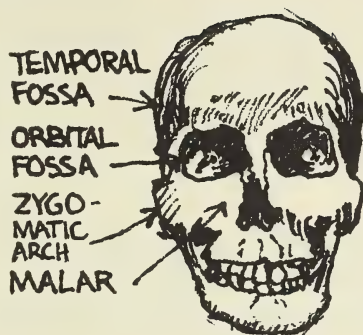
There are, however, countless possibilities for change (even recognizing limitations) in any face.

SHAPES AND FORMS

The basis of facial shape is the skull. Differences in skull structure make a person's appearance unique.

Study **Figure 4** and note the prominences and hollows of the skull. Use your fingers to find those hollows and prominences in your own face. You will see various **shadows** in the hollow areas — temples, cheeks, eyes, sides of neck. The shadows are darker in the deeper parts of these areas. On the high points — forehead, brows, nose ridge, edge of upper lip, cheekbone or chin corners — you will see a brightness or **highlight**. Every shadow has a highlight and every wrinkle has a highlight.

FIG 4



It is the shapes of these shadows and highlights which, all put together, describe **your** face. Because the pattern and proportions are different for every human face, we can recognize and identify each other.

If shadow and highlight describe shapes for us, we can create, alter, and sometimes eliminate shapes by the skilful use of **painted** shadow and highlight. At least we create the **illusion** of a new or altered form — a wider forehead, thicker or thinner lips, broader nose, larger or smaller eyes, wrinkles, etc. **Shadow** and **highlight** are prime factors in achieving character effects.

SHADOW

Shadows create the illusion of age, emaciation, illness or fatigue.

After applying the base, a darker-than-base colour (brown or red-brown) is used:

- to create the effect of hollows where there are none,
- to accent existing hollows where necessary, and
- to reduce existing prominences.

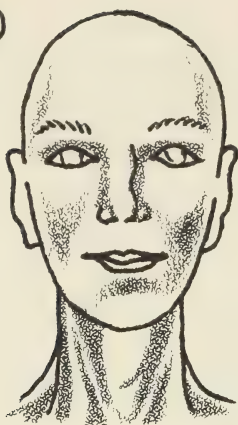
The shape of the shadow describes the shape of the hollow. The shadow of a hollow is darkest at the deepest part of the hollow. A shadow on the face does not suddenly begin or end. It is a gradual darkening through to its darkest point with no discernable line or edge. **See Figures 5a and 5b.**

Note that in Figures 5a and 5b shadows begin with the white paper and gradually darken. In makeup, shadows begin with the base colour and **gradually** darken.

It is the **shapes** of the shadows that give the impression of sunken temples, hollow cheeks, a sinewy neck or sharply receding nose.

FIG 5

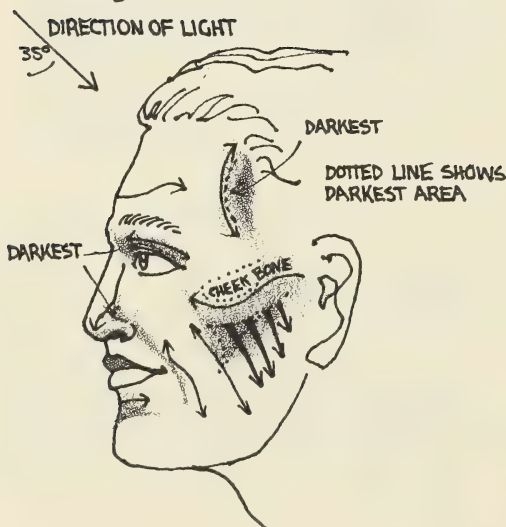
(A)



(B)

- SHADOWS SHOULD BE PLACED AS THOUGH THE LIGHT COMES TO THE FACE FROM A FRONT ANGLE OF 35° TO 45° .
- DESIRED SHADOW AREA IS INDICATED WITH DASHES FOR ILLUSTRATION PURPOSES ONLY. YOU MUST KEEP THE SIZE AND SHAPE IN MIND. DON'T DRAW THE OUTLINE ON YOUR FACE.

(B)



- COLOUR SUPPLY IS THE SAME SHAPE AS THE DESIRED SHADOW BUT MUCH SMALLER AND PLACED WHERE THE DEEPEST PART OF THE HOLLOW IS TO BE.
- WITH A CLEAN FINGER, DRAW COLOUR DOWN TO THE BOTTOM OF THE SHADOW AREA LETTING IT FADE AS YOU GO. CLEAN FINGER AND REPEAT UNTIL ALL OF BOTTOM AREA IS SHADED OFF.
- TOP EDGE IS BLENDED BY BACK AND FORTH MOTION OF THE FINGERTIP ALONG THE EDGE OF THE COLOUR SUPPLY. USE A CLEAN FINGER.
- FINAL BLENDING OF THE FRONT EDGE IS DONE THE SAME AS THE TOP EDGE.

COLOUR CONTROL AND BLENDING

Stage lighting tends to make normal healthy flesh tones look white and lifeless. To compensate, redder tones are used for basic skin colour or "base" colour, and reddish-brown for shadows. In stage makeup skin colour, shadows, lines and wrinkles are, for a normal adult under sixty years old, slightly redder than usual.

For age the base colour is lightened. Highlight is added by using an ivory colour or white with base colour added.

Various colours used to light the stage and their effect on the base colour need to be taken into consideration as well.

Colour tells the audience about age, race, health and, in some cases, occupation.

The greatest difficulty in creating hollows is controlling the colour or paint and keeping it within the shape you want.

The best way to do this is:

- a) Keep the fingers clean, and
- b) With the fingertip or a small brush take the shadow colour from the palm of the hand and make a miniature shape of the shadow you want where its deepest part will occur on the face. This deposit is the colour supply for your shadow.
- c) With a clean finger, blend the colour off to the outer edge of the desired size and shape of the shadow.

The colour should merge into the foundation without the appearance of any sharp edge.

This technique will take practice. Don't be discouraged by your first effort! **Keep trying** until it looks right.

Try and do all of the shadows shown in

Figure 5a.

HIGHLIGHT

The highlight for any shadow is quite thin and occurs above it or in front of it.

In the case of the cheek shadow the highlight is about a cm above and along the cheekbone.

The highlight for the temple shadow is in front of the shadow in a crescent shape. The nose highlight is on the "wings" of the nose. **Never** highlight the ridge of the nose. It is prominent enough.

Study faces and see these effects in life. Study paintings, news pictures, photos and your own face.

FOLDS

Folds (**Fig. 6**) occur where the skin has fallen or "folded" due to age or illness or constant laughter or bitterness.

Common locations include:

- a) the skin over the eye (epicanthic fold),
- b) each side of the nose (nasolabial fold),
- c) the corners of the mouth,
- d) bags of skin under the eyes,
- e) skin over the jawline (jowls),
- f) the skin of the neck (wattles).

Each of these folds have one sharp bottom edge and one blended top edge.

The highlight for each of the folds goes a slight distance **away from** and **above** or on the uppermost side of the fold.

The nasolabial fold gets longer as we get older. It is valuable for showing severity or bitterness in a character. Practice creating on your own face the folds in **Figure 6.**

FIG 6

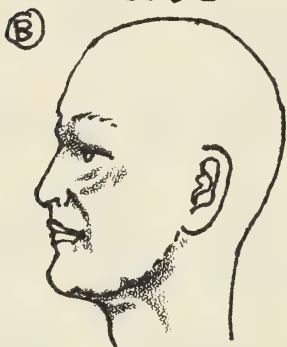
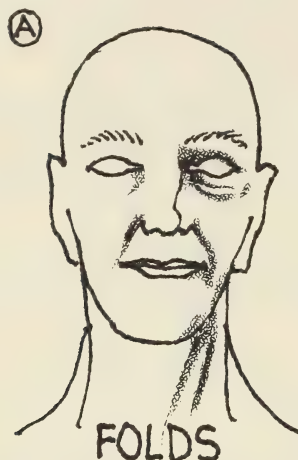


FIG 7



WRINKLES AND LINES

Wrinkles and lines (Fig. 7) are caused by age, (loss of muscle tone), worry, constant anger, constant hatred, laughter, and squinting from the light, bad eyesight, or frowning.

Makeup wrinkles and lines are thin and shade off at the ends. They are **blended** lines — not hard lines. Wrinkles and lines are applied with an eye liner brush using No. 7 brown or red brown.

The highlight here is a very thin blended line (white or No. 5) slightly away from and above the line. Usually it is placed between the lines if there are more than one.

Forehead lines denote age, worry or stress. Frown lines between the eyes indicate worry or threat. Crow's-feet out of corners of the eyes come with age or squinting. Lines from the outer corner of the eye running out and upward convey laughter or smiling.

The cheek lines (there can be more than one) may denote age, firmness or resolve. Lines over the chin indicate firmness and determination or a cleft chin. Lines coming down out of the corners of the mouth indicate bitterness or hatred.

REVERSING HIGHLIGHT AND SHADOW

By applying highlight to a natural hollow, fold or wrinkle, you can eliminate or reduce its appearance.

Applying shadow to a natural rise or high element of the face can eliminate or reduce it.

So highlight may be used where you would apply shadow colour and vice versa. This art must be applied with more subtlety than the normal use of highlight and shadow requires.

A good exercise is to apply highlight to **all** the hollow areas of your face and shadow to all the protruding areas. Study the effect.

COLOUR

Use of colour in makeup is, with shadow and highlight, a basic technique one must learn to create a convincing character.

Generally, any makeup should contain more red tones than a natural face to compensate for stage lighting. Even shadow colours should have some red mixed with them to be convincing (a good shadow colour is Leichner No. 7 with some No. 9 added).

Some basic ideas are:

- a) The base colour should be selected to show the type of skin your character would have. The more red used in the base, the more robust the character looks.
- b) Until a character reaches late middle age, the lips and cheekbones have more red in them than the rest of the face.
- c) Between about twenty and late middle age, most male faces, when shaved, show a "beardline" or "five o'clock shadow". Dotting Leichner No. 326 dark blue where the beard grows and making an even blend of the dots in the beard area gives a good simulation of this natural occurrence.
- d) Health, or the way of life of the character can cause colour changes. For example, alcoholism or high blood pressure can cause redness about the cheeks and nose. Outside exposure leads to a tanned or sunburned colour.

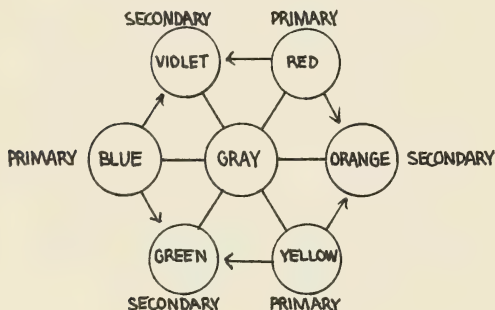
The ideas are endless. Remember that the human face is not a single colour. Observe faces and try to apply what you see.

MIXING COLOUR

The palm of the hand is an excellent palette on which to mix the exact colour you wish. The palm warms and softens the greasepaint. From the palm it may be picked up and applied with a finger or brush.

Colours may be lightened by adding white, darkened by adding browns. If a colour is too bright, it may be toned down or "greyed" by adding some of the colour opposite to it as shown in **Figure 8**.

FIG 8



IN THE ABOVE CHART:

Ⓐ MIXING 2 PRIMARY COLOURS GIVES THE COLOUR INDICATED BETWEEN THEM. (A SECONDARY COLOUR.)

Ⓑ MIXING TWO (2) OPPOSITE COLOURS WILL GIVE A GRAY OR BROWNISH COLOUR.

BLACK OR BROWN SKIN

Where the skin is black or a very dark brown, no base is necessary in many cases. Tones for shadow may be Lake in No. 16 or No. 16 alone or No. 7.

Highlight can be No. 7, No. 7 with Ivory, No. 7 with Lake or No. 16 with No. 9.

It is important to remember that shadow colour must be two or three shades darker than skin colour and highlight two or three shades lighter than skin colour.

Lip and cheek colour may be Crimson Lake alone or with No. 7 or with No. 16 added in small quantities.

Principles of shaping, crepe hair, nose putty and other aspects of makeup remain the same when dealing with black or brown skin.

CHARACTER EFFECTS

Here are some ideas for character expression which may be helpful.

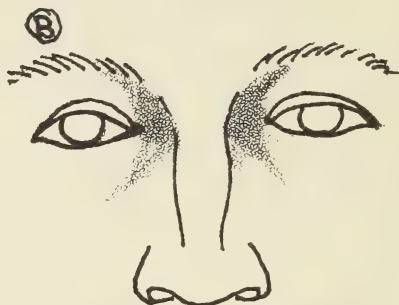
When planning a character makeup, select

only those shadows, folds, lines and wrinkles needed for the character to be played! Use your judgement based on observation!

FIG 9 EYES



EPICANTHIC FOLD
AND SAGGING



NARROWING BETWEEN



THREATENING



ROUNDING

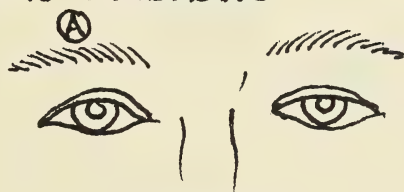
FIG 9



WIDENING BETWEEN

TO MAKE EYES APPEAR
SMALLER:
DO NOT SHADOW OR
LINE THEM IN ANY WAY.

FIG 10 EYEBROWS



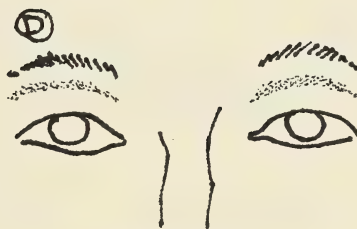
NORMAL



MALEVOLENT
ANGRY
AGGRESSIVE

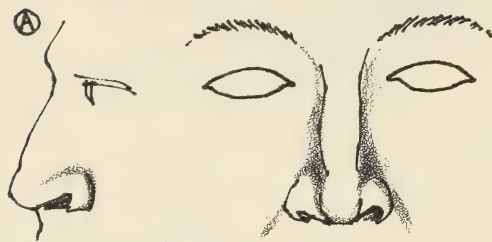


SAD BROWBEATEN
SELF PITY



STUPID

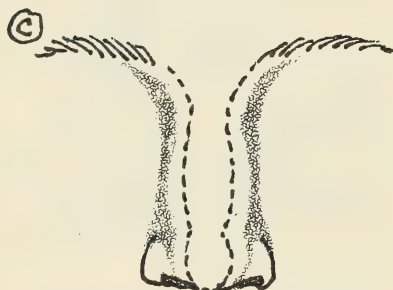
FIG 11 NOSES



"FLARING" THE NOSTRIL



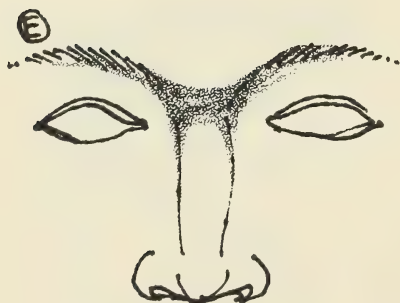
NARROWING THE RIDGE



WIDENING THE RIDGE



SHORTENING THE NOSE



BROW OVERHANG

THE MOUTH (LIPS)

(F)



NARROWING

(H)



THICKENING

(G)



WIDENING

(I)



THINNING

(J)



ANGRY

(K)



LASCIVIOUS

(L)



STUPID

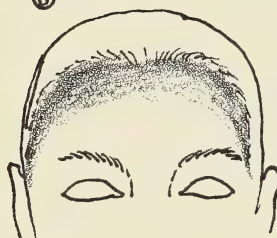
FIG 12 FOREHEAD

(A)



NARROWING THE FOREHEAD
(FOR MORE NARROWING-
BRING SHADOWS IN MORE)

(B)



RECEDING FOREHEAD

(C)



OVERHANGING
PROMINENT BROW

AGING

In age, muscles lose their tone and gravity pulls musculature, fat and skin downward so that it hangs from the prominences of the skull. Aging is a gradual process, and accuracy in age makeup comes by observing the characteristics of people of various ages.

The characteristics given here for each age range are only **generalizations**. Exceptions can always be found. For females, the effects must be more subtle than for men.

JUVENILE AGE (16 - 30 years old)

Characters in this age range (**Fig. 13A**) most often use a simple straight or restorative makeup.

BASE — Red tones (No. 3½) for warm appearance.

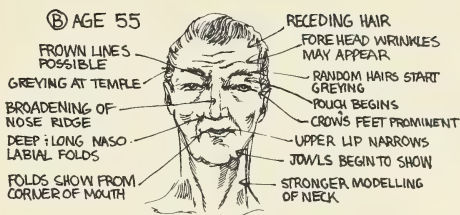
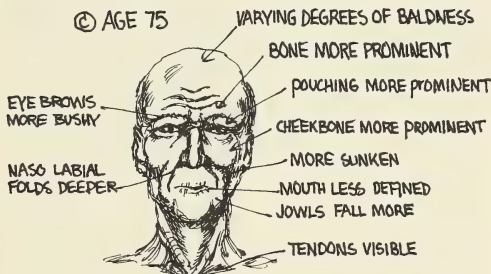
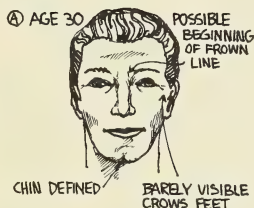


FIG 13



THESE ARE SOME AGE CHARACTERISTICS. THERE ARE OTHERS! STUDY FACES, PHOTOS, PAINTINGS - DISCOVER OTHER IDEAS FOR YOUR AGE MAKE UP.

CHEEKS AND LIPS — Emphasize natural lipline with Leichner No.9 for males. Carmine for females, perhaps with some No. 9 or Lake added. Heighten cheek redness.

EYESHADOW — Well blended blue or brown (Leichner No. 7).

BEARDLINE — Males only.

EYELASHES — Use mascara to clean powder from natural lashes. Line eyes next to lashline (upper and lower) with eyeliner brush using No. 16 brown. Begin the lower line near the corner of the eye and extend it to the edge of the eye. Do not join with upper line (**Fig. 2**).

EYEBROWS — Colour the natural hair or simulate hairs with many short strokes of an eyebrow pencil following direction and location of natural hair growth. Do not "block in" an eyebrow by colouring a solid colour.

MODERATE AGE (31 - 55 years old)

Characters in this age range (**Figure 13B**) use the same basic applications as the juvenile, plus:

NASOLABIAL FOLDS — Shadow areas run downward from corners of the nose. These folds are triangular, with the wide part of the triangle being in the corner of the wings of the nose tapering to nothing near the mouth. These folds can be located by smiling, but do not apply makeup while the face is in a smiling position. Highlight above folds. Experiment to find "mean" nasolabial folds and "happy" nasolabial folds.

FROWN LINES — These run upward a short distance into the forehead from the inner corners of the eyes. They are not thin lines, but triangular shadows with the broadest part of the triangle blended into the eye shadow. Carry the shadow between the bridge of the nose and the superciliary arch (**see Fig. 4**) and highlight each side of the frown lines as well as between them.

EYES — Use brown eyeshadow (Leichner No. 7). The deepest part of the shadow is nearest the nose. Drooping eyelids can be simulated by confining shadow to inner corner of the eye socket, running it just on the eyelid itself and highlighting the lower part of the eye area between the upper lid and eyebrow at the outer half of the eye. Keep this highlight strongest right next to the shadow.

LIPS — Possibly some loss of colour and definition.

BAGS UNDER EYES — Depends on health and temperament of the character.

"CROW'S-FEET" — Possible at this age. Use a fine line of Leichner No. 25 Lake or Lake and No. 16 for the wrinkle. Highlight above with Leichner No. 20. Blend along the length of the wrinkle with a clean finger.

Don't attempt **too much age** in the makeup. Characters in this age range are still pretty youthful in appearance. **OBSERVE!**

FULL AGE — (60 years old and up)
Characters in this age range (**Fig. 13C**) have some age characteristics which require close observation and careful application.

BASE — Add Leichner No. 5 to base to give a sallow appearance. The more No. 5 added, the more sallow the skin appears.

BEARDLINE — None.

TEMPLES — Sink with the use of shadow. Highlight "corners" of the forehead and frontal eminence. (Fig. 4)

FROWN LINES — More pronounced. Deepen with a very fine Lake line in the centre of each.

EYES — Definite bagging. See the "Eyes" section in **Moderate Age**. "Crows-feet" appear at corners. Line next to lashes with Leichner No. 25 Lake. Make lines part of crow's-feet at the outer edges of the eyes. Use Carmine 1 for extreme age.

NASOLABIAL FOLDS — See "Nasolabial folds" section in **Moderate Age**. Lengthen the folds to below the mouth. Curve inwards at the bottom below the mouth for a "mean" appearance.

CHEEKS — Highlight cheekbones. Sink cheeks with shadow. Colour in cheeks should be added using texturing methods and should be kept just below the cheekbone.

JOWLS — Shadow off the area under the jawbone. (Fig. 14A) Carry the shadow upward behind the back corners of the jawbone. Halfway along the jawbone carry the

FIG 14

(A)



DOTTED LINE IS ACTOR'S JAWLINE
* BOTH SHADOW & HIGHLIGHT CURVE
BELOW THE JAWLINE.

(B)



**"PURSE-STRING" EFFECT
FOR TOOTHLESS MOUTH**

shadow upward into the cheek with the widest point below the jawbone narrowing to nothing about one inch into the cheek. Highlight above the shadows created under the jaw to give a pouched effect. Observe jowl patterns in age and try for originality. **PRACTICE.**

MOUTH — No added colour. With loss of teeth, try for the "purse-string" effect. (See **Figure 14B**).

NECK — Feel for the major muscles running on each side from below the ear to the center of the collarbone. Shadow each side of these and highlight the muscles. Shadow each side of the throat itself and highlight the throat. Shadow all depressions along the collarbone. (Fig. 13C).

EYEBROWS — In great age, eyebrows get bushy and coarse. Use crepe hair or lightly rub a stick of Leichner No. 20 backwards through the brow to colour and ruffle the hair. Do not get greasepaint on the skin under the brows.

WRINKLING — Forehead wrinkles are evident. Do not extend lines all the way along the forehead. Break them to avoid a "railroad track" effect. Avoid extending wrinkles into temples. For all wrinkles use a fine line of Leichner No. 25 Lake or No. 16 brown mixed with Lake. Highlight above the wrinkles with Leichner No. 20. Blend carefully.

TEETH — Dry the teeth. Rub Leichner No. 7 or brown eyebrow pencil to dull them. (Brushing later will remove the makeup.) Black tooth wax or enamel can be painted on dry teeth to simulate loss of teeth, decay or spacing between teeth.

HAIR — Grey as needed. Hairstyles which pull the hair off the face tend to emphasize receding hair. Bald "wigs" of rubber can be used if the lower edges are concealed with a fringe of crepe hair applied with rubber cement. Use spirit gum to anchor the front edge of the wig to the forehead and attach the sideburn tabs to the face. Apply makeup base and powder to the bald area.

HANDS — Age as necessary. See the section on "Hands".

EYELASHES — Do not clean off powder.

REMEMBER: This section contains **ideas** not "rules" for aging. The best guide for a convincing aged makeup comes from observation and photos of people at various ages, along with lots of practice and experimentation. A thorough understanding of the character is a good start!

NOTES

BODY MAKEUP

All exposed skin areas must be made-up. Exposed arms, legs, feet, neck or other body areas can be made to match the face and hands using a Leichner preparation called "Eau de Lys", a mixture of water, powder and glycerine. Apply with a damp sponge, remove by washing off.

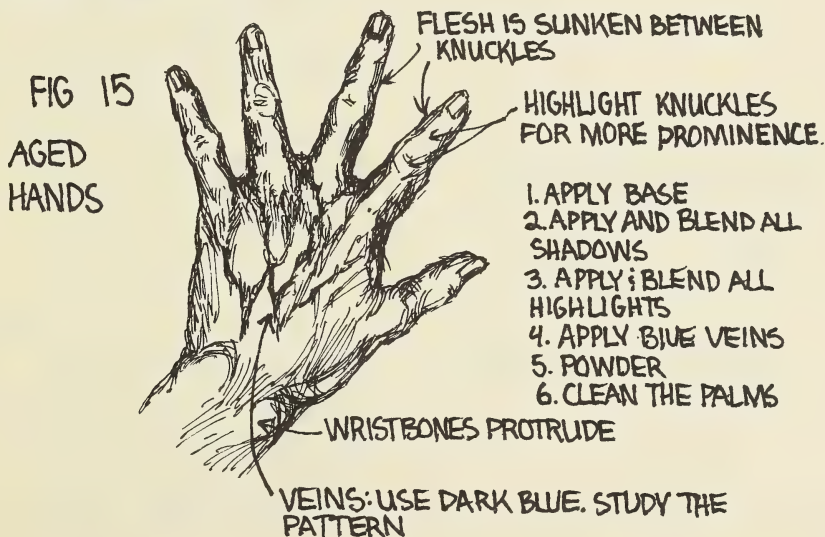
"Eau de Lys" is manufactured in most stick colours and can be mixed to get an exact shade.

"Dallas Earth" mixed with water is a good way to darken the skin. A little goes a very long way.

HANDS

Make up the hands as carefully as you make up the face. Backs and sides of the hands should be made up and powdered, but the palms should be left clean. Clean the nails.

Aged hands (**Fig. 15**) are made by shadowing all the sunken spots on the real hand, including the sides of each finger between the joints. Shadow is also placed around the bone at the outside of the wrist. All prominences should be highlighted, including knuckles. "Liver spots" can be stippled on using a piece of natural sponge to stamp greasepaint on the backs of the hand. A vein pattern can be traced, following the real veins, with dark blue.



HAIR TECHNIQUES

GREYING THE HAIR

- a) **Wigs** - Good wigs are ideal but expensive. If you have wigs and can use them, your problem is solved. If not, get help or look to other methods.
- b) **Spray** - White hairspray works fairly well if used sparingly. The hair should be sprayed before makeup is applied so overspray can be washed off the skin.
Spray underneath long hair, or when the hair moves, the audience will see the colour difference on the skin.
- c) **Greasepaint** - Greasepaint is a good substance for greying hair. White greasepaint softened in the palm of the hand (perhaps tinted with yellow or brown) is patted on the temples with the heel of the other hand. A little powder can be used to set the greasepaint. Effective colouring of large quantities of hair with this method is difficult.
- d) **Powder** - Powder is recommended for greying only as a last resort! An actor with powdered hair runs the risk of having a puff of dust rise each time he touches his head. If you must use powder, lightly oil the hair first and apply a minimal amount of powder.

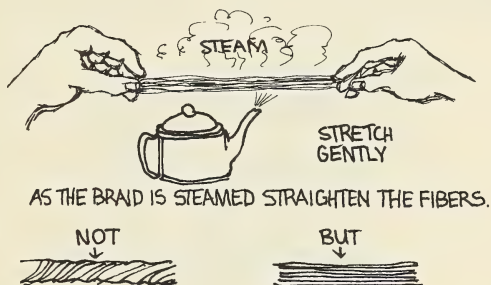
CREPE HAIR

Crepe hair can be used to simulate beards, moustaches, eyebrows and to alter hairlines. To work with it, you will need a kettle, spirit gum, barber shears, a damp cloth and rubbing alcohol.

Crepe hair is bought in a braid and purchased in various lengths. It must be unbraided and straightened by steaming for easy handling and proper use.

As you pull the hair off the braid you will notice the fibres are twisted like rope. The hair should be untwisted, (**Fig. 16**) then held in the steam and pulled gently until it comes straight. Remember, use gentle tension as you steam.

FIG 16



The strand of crepe hair is made up of fibres about 15cm in length and it is these fibres which make up a realistic and durable beard. Use barber shears to snip off the end of the crepe hair strand. By cutting across the strand, some of the fibres will have been cut short and must be removed, for it is these short fibres which will cause a beard to itch and come loose.

Hold the steamed crepe hair across the palm of the left hand with the thumb pinching the strand against the fingers about 15 or 18cm from the end of the strand. With the forefinger and thumb of the right hand, gently but firmly draw the short fibres straight out of the end of the strand. Draw out only a few at a time, and keep drawing until the fibres begin to come out of the strand in long lengths. Discard all hair to this point which has been removed from the strand. (Fig. 17)

The technique for drawing off the long fibres (which will be used on the face) is the same, but the left hand must be moved along the strand periodically. Keep the fibres loose and straight as they are drawn. When you have a bundle about 2cm in diameter, lay it carefully on the table and draw off additional bundles until you have enough for the required job.

Blending two different shades of crepe hair often gives a better, more realistic appearance.

To blend, take the two different shades (light and dark) of steamed crepe hair in the left hand and draw long fibres alternately from each colour. If the blending is still too coarse, grasp the bundle by the ends with the thumb and forefinger of each hand and pull it apart. Carefully place the two groups of fibres beside each other. Repeat the above process until the strands are sufficiently blended.

FIG 18

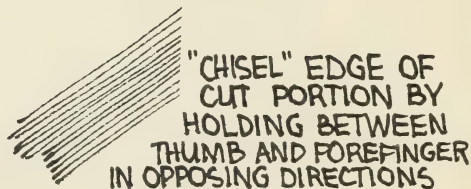
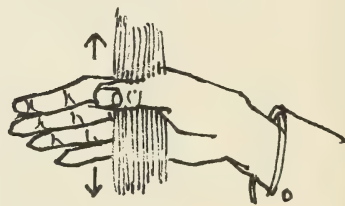
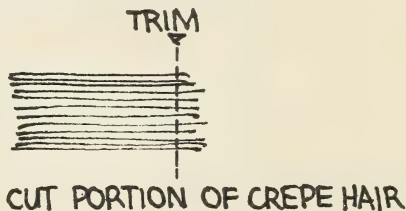
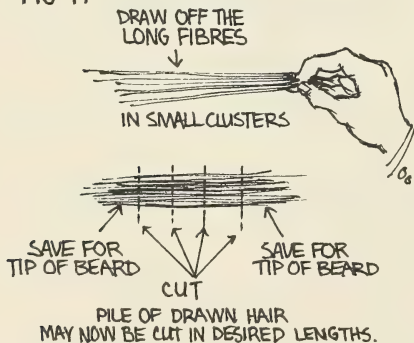


FIG 17



APPLICATION OF HAIR

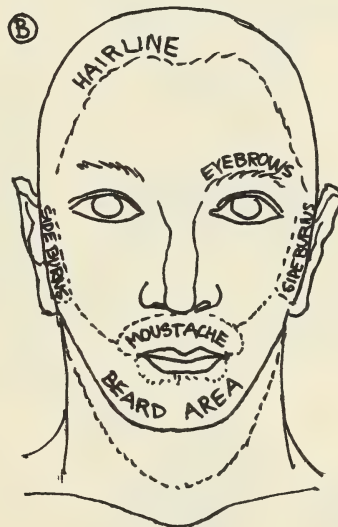
FIG 19

Except for latex based beards (discussed later), the hair should be applied after the make-up has been set with powder. The area of application should be firmly wiped with a dry tissue or with cotton balls. The makeup should not be removed from the face, the purpose is only to remove the excess.

Apply a small amount of hair at a time. Using barber shears, square off the ends of a small pile of hair fibres and "chisel" (**Fig. 18**). Then, using a brush, apply spirit gum to the area where the hair is to be applied. Let the spirit gum become a little bit tacky, then apply the ends of crepe hair to the gum. Use a cool, damp cloth on the ends of the hair to set the spirit gum. Leave trimming until later. Gently lift the crepe hair from the face so just the ends are in contact.

It is useful to think of a "beard" as being made up of three parts — sideburns, moustache and the beard itself (**Fig. 19**). Virtually any male facial hair that one would simulate with crepe hair is a combination of these. For example, an "Abe Lincoln" beard is a combination of sideburns and beard with no moustache; "mutton-chops" are a combination of sideburns and moustache with no beard.

Do not apply dense, thick clumps of hair. Keep applications fairly sparse or your beard will not be believable!



To build the "beard" area (below the mouth on the chin and neck) begin at the point of the chin. The first piece of hair is applied just under the point and should slope forward. Subsequent pieces should be added under the chin toward the neck. The beard can then be built upwards on the face by "shingling" the hair upwards from the point of the chin, building along the edge of the jaw and working up the cheeks and under the mouth (**Fig. 20A-C**). Remember that most men have no facial hair

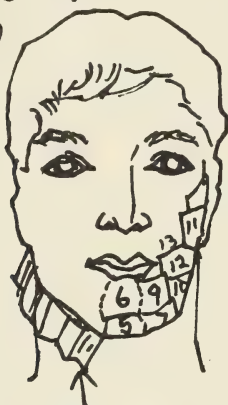
just below the corners of their mouths. Hair on the face generally grows downward and below the jaw grows forward, so "chisel" the hair accordingly.

Moustaches should be built from the outer edges toward the centre of the nose (**Fig. 21A-C**).

Sideburns should be begun at the lowest point and be shingled upward toward the natural hairline. Careful blending may be needed to match the natural hair. Hairspray or makeup may be used for a colour match where the crepe hair meets natural hair.

FIG 20 A-D

(A)



NOTE "SHINGLING"
APPLICATION



1 & 2 GO UNDER THE CHIN
3 & 4 GO UNDER THE JAW BONE
5 ON THE POINT OF CHIN
7, 8 ON THE CORNER OF JAW BONE
9 TO 16 OBVIOUS
FOR 6 USE TAPERED PIECE CUT
FROM PILE.

(B)



FIG 20 ©



WHEN ALL HAIR IS APPLIED IT WILL
LOOK SOMETHING LIKE THIS
(TRIM AND SHAPE AS DESIRED)
SET WITH STRONG HOLD
HAIR SPRAY.

④

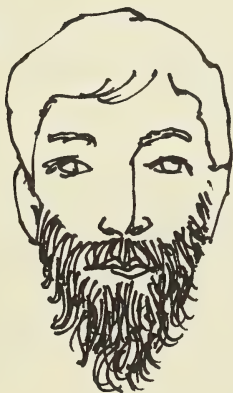
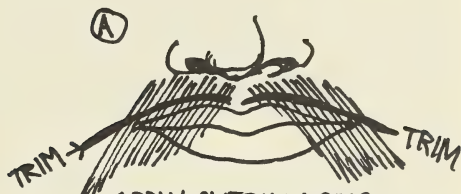


FIG 21 A-C

①



APPLY OVERLY LONG
HAIR WHEN MAKING THE
MOUSTACHE THEN TRIM.

②



③



NOTE HOW THE HAIR OF
A MOUSTACHE PARTS AND
LEAVES A SMALL AMOUNT OF
FLESH VISIBLE

TRIMMING

Using your hands, roughly shape the type of beard you wish. Now begin to trim the beard with the barber shears, being careful to trim only little bits at a time. Exercise caution trimming near the lips.

Hairspray may be used to shape the final work (**Fig. 20D**).

Check for "ticklers" — bits of hair which protrude into the nose and mouth and trim these for the actor's comfort.

After the beard has set for about fifteen minutes — and if it has been properly applied — it may be carefully combed like a real beard. Use a very coarse comb.

Many actors tend to make a crepe hair beard too thick. Keep the hair thinner than a real beard. The purpose is not to imitate hair, but to give the **feeling** of hair.

Don't despair at first efforts. Crepe hair handling requires a lot of practice. Allow yourself plenty of practice time and sufficient time for application before performance.

Keep your fingers clean with rubbing alcohol.

BUSHY EYEBROWS

Bushy eyebrows with a three-dimensional profile can be made with crepe hair. Apply a light coating of spirit gum to the real eyebrow and set short lengths of crepe hair into the gum. Do not fill the eyebrows with spirit gum. Set with a damp cloth and trim.

"SOAPING"

If you wish to shape the eyebrow in a pattern which does not follow the real eyebrow, the real eyebrow must be "soaped" out.

"Soaping" is done before the base is applied. A bar of mild soap is softened for a few minutes with water and after surplus water has been gently blotted from it with a tissue the resulting soft soap is rubbed directly from the bar into the eyebrow to make the hair lie flat. Load the eyebrow with soap paste and, as it dries, smooth down any of the hairs which may pop up. When dry, base may be applied to completely conceal the real eyebrows. The rest of the makeup is applied and powdered. Crepe hair eyebrows are then added in the shape desired.

STUBBLE

To create the appearance of a few day's growth of beard, crepe hair can be chopped with shears to about the consistency of pepper. Spirit gum is applied to the beard area and the chopped crepe hair patted on.

REMOVAL OF CREPE HAIR

Remove crepe hair by quickly pulling off small portions of it against the direction in which it lies. For example, facial hair running down the face should be removed by pulling up. After pulling off the hair, remove the makeup with oil, then remove the greasepaint and more hair with removing cream. Remove false eyebrows with care to avoid pulling out the real ones. Finally, remove any remaining spirit gum with rubbing alcohol.

Do not press hard when using alcohol. Pat it on the spirit gum liberally then GENTLY remove the residue.

Exercise **extreme caution** to avoid getting alcohol in the eyes!

LATEX BASE BEARDS

Beards can be built in advance on a latex base. Latex rug cement is first painted on the bare face and permitted to dry. Crepe hair is then glued to this base with liquid latex from a tube. The process is the same as with the spirit gum beard, but no damp cloth is used.

After the latex is dry and the beard is trimmed, shaped and sprayed, it can be removed by carefully pulling it away from the face at one corner and gently lifting it a little at a time from the skin. As the beard is lifted away, the back of the latex must be powdered; for dry, unpowdered latex, if allowed to fold on itself, cannot be separated. Trim the rubber edges of the beard.

A latex beard must be applied to a clean face before the base is applied. A little spirit gum on the edges of the beard will hold it in place.

Use spirit gum rather than latex to affix the beard, or it may be sweated off during performance.

Removal of the beard after the show may be done by beginning at one corner of the beard and stretching the latex off the spirit gum. With care, the same beard can be used for several performances.

WARNING: Check the skin for sensitivity to a particular brand of latex before painting it on the face. This may be done by painting a spot about the size of a quarter on the inside of the arm at the elbow joint. Any severe reaction by the skin to the latex is an indication that another type should be tried.

It is wise to treat the exposed outer edges of the beard with a little vegetable oil (castor oil is best) after it has been applied to the face, but before the base is applied. The vegetable oil will help keep the greasepaint from rotting the rubber.

TEXTURE

Unless one is playing a romantic lead or a youthful part, it is wise to work an appearance of rough skin or broken colour into the parts of the face. With age, in certain diseases or in general dissipation, the skin roughens and becomes uneven in colour.

There are several methods for texturing:

1. **Crepe Hair** - Warm some greasepaint in the palm of the hand. Use a ball of crepe hair to stamp thin lines on the cheeks and nose. Lake and Carmine stamped over cheeks and nose will give the illusion of varicosities (broken blood vessels) associated with age or alcoholism. This method is most useful in situations where the audience is very close to the actor.

2. **Natural Sponge** - A small piece of natural sponge cut flat on one side may be used to stamp variation of colour on the face to simulate varicosities, acne or smallpox scarring. Use one colour on top of another for best results. "Liver spots" stamped on the backs of the hands assist with an aged look.

3. **Cross-hatching** - A fine brush or toothpick edge may be used to cross-hatch an area of roughness or colour variation. Do not blend. Cheeks and nose are the best parts of the face for this method.

4. **Texture Sponge** - A special sponge for texturing skin, cheek and nose veins is often available where makeup is sold.

NOSE PUTTY

Nose putty can be used to make three-dimensional changes to the nose or the chin. It will not work on other parts of the face without the risk of its coming off.

Before the base is applied, the putty should be applied to an area free of any oiliness.

Coat the area to which the putty is to be applied with a layer of spirit gum and permit the spirit gum to get very tacky or even dry.

The spirit gum helps anchor the nose putty and permits the skin to respire.

Apply the putty by building up layers of small "plates" made by taking a piece about the size of a small pea and flattening it (**Fig. 22A,B**). Build the rough shape of the nose or chin you wish with these "plates". Don't attempt to pre-shape a large piece and stick it on. Work from the natural line of the face and don't allow edges to protrude in a lump from the skin. Be careful not to make the edges too thin (**Fig. 22C**).

All parts of the modelling must work together. If you remodel the bridge of the nose, the "wings" and tip will probably also need re-modelling. Copy nature and you can't go wrong.

Final modelling and finishing can be done by lightly filming the fingernail with cold cream and using it as a modelling tool. After final modelling, the base may be applied and the nose shadowed and highlighted with the rest of the makeup.

Edges of the remodelled area may be concealed by carrying wrinkles and shadows across the edges of the putty (**Fig. 22D**).

When the makeup is completed and powdered, a piece of coarse sandpaper may be pressed against the putty to simulate the pore texture of real skin.

To remove the putty, draw a thread between the putty and the skin. Use baby oil to remove makeup from the area and then use rubbing alcohol to clean off the remaining traces.

FIG 22 A-D

(A)



UNDERSTAND THE
SHAPE OF YOUR OWN
NOSE. DECIDE ON THE
SHAPE YOU FEEL THE
CHARACTER NEEDS.
PLAN IT ON YOUR OWN.
NOSE.



EVERYTHING MUST BE
RESTRUCTURED -
1. NOSTRILS
2. "WINGS" HOLLOW
3. TIP
4. RIDGE
5. BRIDGE

(B)

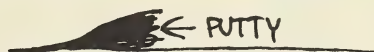
(C)

EDGES OF THE PUTTY MUST
LEAVE THE FACE AT A GENTLE
ANGLE:

NOT TOO LONG
OR IT WILL WRINKLE



NOT TOO SHORT OR IT WON'T LOOK NATURAL



BUT GENTLY



SHARP ENOUGH SO IT WON'T WRINKLE,
GENTLY ENOUGH SO IT WILL LOOK
NATURAL

(D)

CONCEAL THE EDGES BY:

- A - CAREFUL MODELLING AND/OR
- B - AGE LINES AND/OR
- C - SHADOW



APPLY MAKEUP TO ACCENT OR
MODERATE THE NEW SHAPE
* USE NOSE PUTTY ONLY WHEN ALL
OTHER MEANS OF HIGHLIGHTING
AND SHADOWING HAVE BEEN TRIED
WITHOUT SUCCESS.

APPENDIX A.

MATERIALS REQUIRED - INDIVIDUAL MAKEUP KIT

Note: All greasepaint listed is Leichner.
Asterisk (*) denotes an optional item.

FORM "C" STICKS:

Peach special - female base: light male base

3½ - male base

5 - highlight

*6 - useful for mixing with a base to age it

7 - good shadow when mixed with No. 9

9 - male cheek and lip colour

*16 - very deep brown. Use instead of Black

20 - highlight colour

FORM "E" LINERS:

Carmin 1 - bright red. Brightens females' cheek and lip colour.

326 Dark Blue - eyeshadow and beardlines

25 Lake - wrinkling

CREPE HAIR:

One meter each of:

A hair colour to match your own

Medium grey

OTHER ITEMS:

Spirit gum - 1 oz.

*Barber shears

Nose putty - 1 stick

Blending powder, neutral - 1 box

Velour powder puff

Rubbing alcohol

Baby oil

Brushes, chisel point:

(Note: save money by buying artists' brushes and cutting off handles)

No. 0, No. 1, No. 3, No. 5

Eyebrow pencils - 1 brown, 1 black

Removal cream - 1 jar

NOTE:

1. A group kit can be made up with the same contents remembering that one makeup stick can be used by two or three actors.

2. Sticks of makeup will keep indefinitely if not frozen or subjected to temperatures above 35°C.

3. Sticks of makeup stored in plastic wrap will "sweat". Leave unwrapped or wrap in tissue.

APPENDIX B.

SUGGESTED SEQUENCE OF MAKEUP APPLICATION:

1. Plan well in advance.

2. Arrive in plenty of time to apply the makeup.

*3. Get into costume (be sure to cover it!).

4. Colour hair or apply wig.

5. Clean the face.

6. Soap eyebrows (if necessary).

7. Apply latex base or wig, beard, nose putty or rubber prosthetics.

8. Apply base.

9. Beardline.

10. Apply shadows and highlights.

11. Cheek and lip colour.

12. Lines and wrinkles with highlights.

13. Texture.

14. Powder.

15. Crepe hair - if spirit gum application.

16. Eyebrows (pencil, crepe hair, greasepaint).

17. Clean eyelashes or use mascara (except in extreme age).

18. Hands and body makeup and powder.

19. Check and make adjustments.

20. Clean palms of hands and palm-side of fingers.

*21. Get into costume.

22. Check again! (for powder on costume, hair grooming, etc.).

* When you put on your costume depends on the elaborateness of hairstyle, costume, bearding, etc. The important thing is to preserve the makeup and avoid soiling the costume.

NOTES _____

MAKEUP WORKSHEET — suggested plan

Play Actor

Character Age

BRIEF summary of external characteristics of character:

.....

.....

COLOUR	LOCATION, TREATMENT, OTHER NOTES
BASE	
SHADOW	
HIGHLIGHT	
CHEEKS	
LIPS	
TEXTURE	
EYES	
NOSE	
EYEBROWS	
HAIR	
CREPE HAIR	
NECK	
HANDS	

EYE DIAGRAM



FRONT VIEW



PROFILE



GUIDE FOR MAKEUP/BIBLIOGRAPHY

- Buchman, Herman. *Stage Makeup*, Watson-Guptill Publications, 165 W. 46th St., New York, N.Y. 10016, 1972.
Note: Beautiful colour illustrations. Demonstrates good colour — control techniques.
- Corey, Irene. *The Mask of Reality - An Approach to Design for Theatre*, The Anchorage Press, Anchorage, KY, U.S.A.
Note: Splendid work dealing with makeup design! Powerful and creative use of makeup for expression of character, theme and animal effects.
- Corson, Richard. *Stage Makeup*, 4th or 5th edition, Appleton-Century-Crofts Division of Meredith Publishing Company, 440 Park Avenue South, New York, N.Y., 10016.
Note: A first class book on all aspects of stage makeup including latex prosthetics. Highly recommended for amateur or professional use.
- Schneider, Otto A. *Leichner Stage Makeup*, 4th edition, L. Leichner, KG Berlin.
Note: Good colour charts of character makeup. Available from Leichner suppliers.

THE SERIES
"BASIC GUIDES TO THEATRE"

Other Titles in the Series

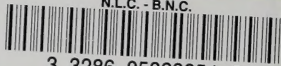
A GUIDE FOR STAGECRAFT
A GUIDE FOR THEATRE DESIGN
A GUIDE FOR THEATRE LIGHTING
A GUIDE FOR PLAY PRODUCTION
A GUIDE FOR THEATRE SAFETY

For further information write:



CULTURE
Performing Arts
11th Floor CN Tower
10004 - 104 Avenue
EDMONTON, Alberta
T5J 0K5

N.L.C. - B.N.C.



3 3286 05323854 5

Alberta

CULTURE
Performing Arts

11th Floor CN Tower
10004 - 104 Avenue
EDMONTON, Alberta
T5J 0K5